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Towards the Creation of The Civil Rights Museum of New York City

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Abstract

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In this study the author explores the many reasons why a museum devoted to the Civil Rights Movement should open in New York City. This work examines and delves into the very early stages and ideas that go into the creation of the museum, which include finding a need and purpose as well as envisioning what the institution has the potential to do and become.Koczot begins with a discussion of her own interests in the subject, including her experiences in the South and as an educator in New York City. The author moves on to discuss the city's connection to the Civil Rights Movement and gives an overview of the existing literature and cultural sites related to the topic and specific to New York City. The author concludes the study with preliminary suggestions for the layout and focus of the museum and offers samples of programming that the institution could provide.

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Rationale

My perspective

Growing up in a progressive city in the South, Louisville, Kentucky, I understood my town's participation in the horrible treatment of African Americans through slavery and then segregation and Jim Crow. It was seen as fact that our city had treated a specific part of the community unfairly and cruelly. This seemed especially apparent to me when I spent five years living in Memphis, TN, the home of the National Civil Rights Museum, originally the Lorraine Motel where Martin Luther King Jr. was assassinated.[1]

When I moved to New York City, I found that this view of history seemed to stay in the South, with Northerners looking back at segregation as something that happened far away, and therefore separate from them. The Civil Rights Movement seemed to be relegated to the South and, on the surface, it was as if white New Yorkers thought they had overcome slavery, segregation, and racism hundreds of years ago and all at once.

After a few months in the city I was shocked to find that the site of Malcolm X's death, formerly Audubon Ballroom, was three short blocks from my apartment, and, upon some research, was even more shocked to learn that Columbia University had attempted to tear down the structure to expand their medical school. The community came together to fight this decision, and ultimately Columbia compromised by keeping

[1] When I talk about this acceptance of the existence of segregation and Jim Crow I do not mean to imply that the South or the cities where I have lived have come to terms with their entire history of mistreatment and segregation of African Americans, only that the Civil Rights era of the 1960's, and the actions of white people at that time, seem generally accepted and factual. The mistreatment of minorities and POC in the present day is a much larger issue which warrants a separate and extensive discussion. I also recognize that I grew up in a liberal bubble, and even in Memphis was surrounded by largely progressive and liberal friends, and that these sentiments are almost certainly not true in all areas and with all people in the South. Still, the existence and authority of something as monumental as The National Civil Rights Museum makes a powerful statement that is difficult to ignore or dispute.

the facade of the theater, but the inside was gutted and turned mostly into commercial spaces, with a small portion dedicated to the Shabazz Center and Malcolm X. I compared this to the transformation of the Lorraine Motel in Memphis. It is important to note that Martin Luther King Jr.'s status as an almost godlike, martyr figure contrasts sharply with Malcolm X's much more dangerous and subversive representation in history but, while these very different depictions of the two men certainly play a role in the treatment of their respective assassination sites, I was still deeply unsettled by what I saw as a strong signifier of New York City's attitude toward the Civil Rights Movement. I saw the near destruction of the Audubon Ballroom as an erasure of the city's role in civil rights history and I became increasingly more conscious of missed opportunities, all over the city, to create a space for learning and reflection about racism and civil rights in both the past and the present.

A year later, as I worked to create a curriculum on human rights for the fifth graders I was student teaching, I was, again, shocked to find that there were no museums or permanent exhibits in New York City that were explicitly focused on civil rights. This made it extremely difficult for my head teacher to find an appropriate and rich field trip for her students to learn deeply and concretely about civil and human rights in their city and beyond. It was this realization that prompted the initial idea for my Integrated Masters Project: I would create a series of museum-based civil rights field trips that classroom teachers could adapt to their own civil rights units and curriculums. Surely, I thought, there must be enough historical objects, documents, and works of art on display in New York City's hundreds of cultural institutions that I can develop a

curriculum with a number of impactful trips. Instead, I found that New York's rich history as possibly the most important place for civil rights action and planning was hidden in away in storage and pulled out every few years for temporary exhibits. I could find very little that I could guarantee would be accessible to the average New York City teacher, enough for a few lessons perhaps, but not enough that I felt could qualify as the culminating project of my graduate school career.

Feeling incredibly frustrated, having spent hours researching with ultimately only about 10% of my findings being applicable to my work as I currently envisioned it, I had a meeting with my advisor, Cathleen Wiggins. Seeing that I was clearly stuck and unlikely to find any new avenues that would make my IMP feasible, she suggested that I create my own civil rights museum which could use, not just the objects I had found that were currently on display in New York City museums, but could include everything else that I had found hidden and discarded. With this new framework I was able to incorporate both my findings and lack of findings into this body of work, hopefully proving the necessity for a civil rights museum in the city while also laying the groundwork for its actual creation in the future.

Need

There is not a single museum or permanent exhibition devoted to the civil rights in the greater New York City area. As the largest city in the U.S. and the site of several important moments in civil rights history, with the draft riots of 1863, the race riots and public school boycott of 1964, the assassination of Malcolm X in 1965, and more, it seems

absurd that an institution does not exist where this difficult, though integral, part of New York history can be seen, explored, discussed, and understood.

The lack of such a space makes it easy for people in the community, and outside of the community, to forget and dismiss the important role that New York City played in the Civil Rights Movement across the country. Museums are widely seen as protectors of truth and fact, in a survey conducted by Rosenzweig and Thelen in 1998 respondents "regard[ed historic sites and museums] as 'the most trustworthy sources of historical information'," (Abram, 2002, p. 131). Having a space specifically devoted to the city's role in the Civil Rights Movement would legitimize and affirm New York's role as a key city in the Movement. A civil rights museum in New York would also create a space for continued conversations and discussions about, not only the city's past role in the Civil Rights Movement, but its future.

From an educational standpoint, a civil rights museum would offer a resource for classroom teachers teaching this content and facing the challenge of finding or creating a field trip which would help their students further their understanding and form strong connections to the Civil Rights Movement in their country and in their city. It can be hard work for a teacher to wade through all of the exhibits at all of the city's museums, searching for something relevant to their unit and their students, and having a single site devoted to the topic would eliminate this struggle.

Material (New and Existing)

While New York City has no permanent museum or exhibitions devoted to civil rights, various museums around the city put up temporary exhibits related to the subject. At the time this paper was published the Museum of the City of New York featured an *Activist New York* exhibit (Museum of the City of New York, 2017), the Brooklyn Historical Society featured *Brooklyn Abolitionists/In Pursuit of Freedom* and *Until Everyone Has It Made: Jackie Robinson's Legacy* (Brooklyn Historical Society, 2017). The New-York Historical Society has a previously put on exhibitions related to civil rights and slavery and a number of cultural institutions periodically offer programs and lectures on the topic (New-York Historical Society, 2017). Finally, a museum devoted to Jackie Robinson and his legacy plans to open at an unspecified point in the future (The Jackie Robinson Foundation, 2017).

Several cities in the United States (most notably Memphis and Birmingham) have museums devoted to the Southern Civil Rights Movement but, New York City's important contribution to the country wide push for civil rights is largely ignored, not just in cultural institutions, but also in literature. There are a good number of scholarly articles and books that at least touch on the topic, though often New York only gets a cursory mention or a single chapter devoted to its history. In comparison there is almost no children's or young adult literature on the subject. Perhaps the most valuable and relevant book to the New York Civil Rights Movement is *Brown Girl Dreaming* by Jacqueline Woodson (2016), a poetry novel that recounts the author's experiences as a young girl moving from the South Carolina to New York City.

Literature Review

Scholarship on Southern and Northern Civil Rights. As previously stated, there is a wealth of writing and materials on the Civil Rights Movement based in the South, but there is an alarming gap in scholarship on civil rights specific to the North, especially the Civil Rights Movement, and even less focus on New York City. Many scholarly articles and books on the civil rights feature some sort of disclaimer about the importance of the movement in the North, as in Diane McWhorter's *A Dream of Freedom: The Civil Rights Movement from 1954-1968*:

> Americans tend to cast the racism of the South as a separate world. But you will notice something as you read about the civil rights struggle after it moved from the South's blunt cruelty to the gentler malice of the North. The South was not a contradiction of America; it was a magnifying mirror. It made vivid the values that were elsewhere veiled or abstract. Segregation in the South was a literal, legalized version of the discrimination that hampered African Americans throughout the country. (2004, p.11)

While these disclaimers and attempts to draw some attention to the important role and events of the North are valuable, the lack of further elaboration by literature on the subject contradicts these brief paragraphs, making it clear to readers of civil rights literature that, despite these eloquent statements to the contrary, the South was the true battleground of the American Civil Rights Movement. This view has even been explicitly stated in the past, for example in 1954 when a report was issued discussing the extreme segregation in Harlem schools and "The school superintendent at the time even

requested the report use the word 'separation' over 'segregation', as the latter is a southern issue," (Kucsera and Orfield, 2014, p. 19). In this instance, the use of the word segregation, a key issue in civil rights, is relegated to the south. It is not much of a stretch to assume that the superintendent would have felt the same if the words "Civil Rights Movement" were used to describe events in New York, and that many people felt and continue to feel the same.

Civil Rights in New York City. Again, because of the overwhelming emphasis on Southern civil rights, there are few readings on Northern civil rights, and even fewer specific to New York City and the Civil Rights Movement. In "How New York Changes the Story of The Civil Rights Movement", by Martha Biondi (2007), the author gives a succinct overview of some of the key moments and ways that the City impacted the Movement nationwide. Biondi highlights specific events, such as the building of Stuyvesant Town and the segregation of trains traveling to the South as well as individuals who played key roles in the movement. Most importantly, Biondi discusses the timing and events of the New York Civil Rights Movement in context with the nationwide movement. She lays out how the post war Great Migrations led to an influx of African Americans in the city, which in turn prompted heightened racism and racial tensions during this time period, the late 1940's. Biondi goes on to discuss how "this trajectory foreshadows what would happen nationally in the 1960's and 1970's, [and that] the early experience in New York has much to teach us about activism and resistance in the urban North," (Biondi, 2007, p. 15). This view of the Northern and Southern civil

rights movements as one, interconnected and fundamentally similar, national movement, is the foundation of the ultimate goal of the Civil Rights Museum of New York City, which will be discussed in more depth later.

Two other texts have proven to be invaluable in the process of writing this work and feature a more in depth look and analysis of specific events in the Civil Rights Movement in New York: *Civil Rights in New York City: From World War II to the Giuliani Era* edited by Clarence Taylor (2011) and *Race, Space, and Riots in Chicago, New York, and Los Angeles* by Janet L. Abu-Lughod (2007). Both of these texts looks closely at individual events, their meanings and their exact histories, but make limited observations about civil rights in New York as a cohesive Movement. These were the only writings found which substantially discussed New York City's role in the Civil Rights Movement.

Age

Programs and text for the Civil Rights Museum of New York City will be developed for sixth grade students, ages eleven and twelve. Sixth graders are beginning to truly enter adolescence and are primarily focused on their own "struggle for identity" (Wood, 2007, p. 144). They can be very emotional, sometimes even seeming erratic. At eleven and twelve students can get easily frustrated and may rapidly change their minds about their preferred working styles, depending on their mood.

The ability to think more abstractly continues to strengthen and students enjoy discussing abstract concepts. At this age, children begin to see "underlying concepts and relational structures" (Cohen, 1988, p. 249) and can make hypothesis beyond the visible

and tangible. Elevens and twelves are better able to understand others' emotions and motives or, as Cohen describes it, "the universal incidence of fear, satisfaction, pleasure, generosity, greed, selfishness, indifference, and compassion in themselves and others," (1988, p. 276). Though sixth graders are able to think more abstractly, they still need a basis in the concrete and continue to excel in hands-on tasks.

At eleven and twelve children question authority more than they did at younger ages and like to be included in discussions of rules and guidelines, both with adults and among themselves. While they may sometimes clash with adults and value the opinions of their friends over grown ups, children at this age enjoy using adult language and speaking with adults.

According to Lucy Sprague Mitchell's seminal *Young geographers,* elevens' preferred "methods of expression [are] Organized play and organized group activities" (1991, p. 12) while twelves enjoy a "Wider variety" (1991, p. 12) of activities. Elevens and twelves' lives are becoming peer centered, cliques begin to form, and they enjoy working together with their agemates, though they can also benefit from and enjoy individual work. At this age students are independent and are motivated to work and complete assignments. Sixth graders also love competition and frequently compare themselves to their classmates.

Students at this age like new and challenging work, especially assignments that are creative, original, and culminate in a tangible, visible product. Sixth graders relish opportunities to take on large responsibilities and projects and want to be recognized for their effort and hard work, though they may have difficulty with smaller, lower

priority tasks. They are often opposed to prescribed assignments like worksheets and workbooks.

As elevens and twelves continue to rapidly grow and develop, physical activity and experiential learning remain important. Sixth graders still need opportunities to experience teamwork through physical activity, to express themselves through movement, to stretch their quickly growing bodies, and to burn off energy to help them refocus by "rejuvenat[ing] the oxygen-hungry brain" (Wood, 2007, p.146).

In sixth grade students are still dealing with their changing physical and mental states and all of the potential awkwardness that comes along with it, but they are generally entering into a more adult or mature way of thinking and working. They are capable of deeper and more diverse thought, and begin to differentiate their interests and skills as they become more independently and peer motivated.

Some important themes that will inevitably come up during discussions of civil rights at the CRM include identity, equality, community, and movement. "[I]dentity and community are central themes in the minds of young adolescents" (Facing History and Ourselves, 2017) and, because of sixth graders' increasing interest in identity and expanding ability to think abstractly, civil rights is an excellent fit for their interests and cognitive abilities.

Chip Wood says that "The truth may be that there is no perfect place for twelves," (2007, p. 143), and certainly, this must have been how most African Americans fighting for civil rights felt. In *The Souls of Black Folk* W.E.B. Du Bois discusses this feeling and describes it as duality:

> It is a peculiar sensation, this double-consciousness, this sense of always looking through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness, - an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (2007, p. 2)

While the existence that Du Bois describes is more enduring than the experiences of twelves, these children's very real feelings of uncertainty in their own skin will help them to relate to the experiences of African Americans in the civil rights era, particularly for white or more privileged students who have rarely felt out of place in American society. This time period is about a struggle for many people to be free and equal to other, white, citizens. Sometimes this meant leaving behind everything that they previously knew, whether they were alienating themselves through their activism, as John Lewis did, or taking part in the Great Migration. As sixth grade students begin to step into adolescence, moving towards friends and away from family (Wood, 2007, p. 144), this is an experience that they can relate to and empathize with.

Sixth graders, elevens in particular, are seemingly "challenging all their assumptions about the world," (Wood, 2007, p. 132) and this type of thinking is exactly what is needed to understand the fight for civil rights in America and in New York City specifically, why so many people sought to change the way things were done and the way people had been treated since the history of this country. By studying the Civil Rights Movement in the U.S., students can use "history as a guide to study the present,"

(Cohen, 1988, p. 250), and, as elevens and twelves, sixth graders are very interested in understanding politics and the world around them.

Finally, studying the Civil Rights Movement in their city is an excellent way for New York students, who may often feel far away and very separate from the South and the people who live there, to learn about the connections that their Northern city has to the South. By learning about civil rights in both the North and the South, students will learn about what African Americans escaped during the Great Migrations but also what they ran to, and how the South and the North were different but, in many ways, similar. The parallels between the Civil Rights Movements in these two parts of the country, with the North serving as foreshadowing for what would come in the South, can help young people to understand how two parts of the country that often can seem very isolated, are deeply intertwined.

Audience

The audience for the Civil Rights Museum of New York City will be anyone interested in the history of New York, but will particularly focus on residents of the City. The museum will strive to serve a large number of schools and children through school group tours and family programs. The target age for children visiting the museum will be 6th grade, though programs will be available for all ages as well as for people of all abilities. Through it's collections, contemporary and temporary exhibits, and programs the Civil Rights Museum of New York City will strive to be a welcoming place for populations that would not usually feel comfortable, supported, or heard in the museum

setting. However, the CRM will likely have to charge admission, which could limit who is able to visit the museum, and could lead to the institution serving more upper class, affluent visitors. To counteract this, the Civil Rights Museum will provide discounts to certain populations, including Title 1 schools, and will hold specific events to attract a wider range of visitors.

Original Material

Proposal and Mission

This museum will explore the Civil Rights Movements in both the North and the South through an in depth look at the history of civil rights in New York City. The Northern Civil Rights Movement began in 1940, after the First Great Migration, and the Southern Civil Rights Movement followed about a decade behind (Biondi, 2007, p. 15). Segregation came to the North along with the migrants and these new, black Northerners and their allies began the fight for equality, pushing New York City and state to implement civil rights laws for housing, education, and employment. The movement that took place in the South followed a similar trajectory, but often with a more outright and violent opposition.

The general layout and organization of the Civil Rights Museum of New York City (or CRM) will be organized into different sections both chronologically and thematically. The suggested sections discussed here include: Early African American History in New York City, The Great Migration, Housing, Education, and The Present and Future of Civil Rights. A contemporary gallery space is also recommended to house

temporary exhibits and to give a platform to underrepresented black artists and/or activists. These are the initial, suggested sections for the museum, each topic has so far been found to have a rich history in the City of New York. Throughout the museum's development other subjects could certainly be added, or altered. Some focuses that could be relevant, but which will not be discussed in depth in this work, include culture, workers' rights, voting rights, significant individuals, and more.

Generally and historically, the term "civil rights" has been associated with the Southern Civil Rights Movement. This inextricable link should not be denied or ignored and, because of this interconnectedness, a summary of the history of the Southern Civil Rights Movement will be present in every section of the CRM. By including the history of the Southern Civil Rights Movement alongside New York's civil rights history, similarities and connections will hopefully become apparent and it will be easier for visitors to see the two movements come together as one. In a time when the United States is particularly divided between left and right, North and South, finding these common connections will be an incredibly valuable takeaway for all visitors.

While the focus of each of the previously stated sections differs, the layout of the physical space will stay the same. This sameness should help to make audiences feel comfortable and familiar with the space during their visit. Upon entering a new section of the museum a wall panel will give a brief overview defining the section and its significance in both New York City and the South. Around the room, horizontally oriented slightly above eye level will be a timeline of civil rights and relevant events. Moments in Southern history and the larger, national movement will be marked above

the timeline and will include a brief explanation of the event and its importance. Dates specific to New York City will be presented under the timeline, offering ample space for wall text and artifacts that will elaborate on these moments in history. The timeline will also direct visitors to large displays in the center of the room which will be devoted to expanding on especially important moments in New York civil rights history.

The sample objects discussed below again are suggestions for objects that will be included in the museum. This is not a comprehensive list, and the goal of the below selections is to just to offer up the most obviously relevant objects available in museum collections, but also to show the variety and range of objects that could be displayed in the CRM. Therefore, while objects like legal documents, photos, and newspaper clippings are included below, there are also more unconventional suggestions such as literature, artwork, or electronic sources.

Section details

Some potential sections of the museum are outlined below. The list of significant dates and objects to be included is not complete, but is instead a partial, beginning list of some of the most important events and artifacts in the city.

Early African American history in New York (through WWI).

Significant Dates.

1619- First enslaved Africans are brought to what would become the United States, specifically to Jamestown, Virginia

1625- First enslaved people arrive in New York City, at the time called New Amsterdam

1682- Slave codes put into law in New York state

1711- Slave market opens in New York City

1712, April 6- New York City slave revolt

1784- The New York African Society is created

1785- In New York all enslaved people who served in the Revolutionary War are freed

The New York Society for the Promoting of the Manumission of Slaves is created

1787- Drafting of the US Constitution

African Free School is founded in New York City

1794- Gradual emancipation law is put into place in New York state

1807- Slave trade is outlawed, slavery itself is still legal

1809- New York state recognizes African American marriage

1827- Slavery is made illegal in New York state

1861- Start of the Civil War

1863- Emancipation Proclamation: enslaved people in the Confederacy are freed by Lincoln

1865- End of Civil War

Slavery abolished

Start of Reconstruction

1877- End of Reconstruction

Beginning of Jim Crow South

1896- Plessy -vs- Ferguson: upheld separate but equal

1909- NAACP founded

Sample objects. Several photos by Eugene L. Armbruster from the collection of the Brooklyn Historical Society (2016) will be included in this section of the CRM. These photographs will help to solidify the history of slavery in New York, including photos of documentation of slaves, a slave tombstone. There are also a large number of images showing communities that were primarily African American in the early 1900's, giving visitors context and a view into life at that time.

The Schomburg Center's collection of audio and video will be invaluable in this section, both for its musical recordings and oral histories which include "Among the many subject series… 'Black Physicians and Health Care in the African American Community,' 'African American Labor Leaders,' 'Black Dance Pioneers,' 'Black Scientists,' 'Community Development Corporation Leaders,' and others," (New York Public Library, 2017). These recordings will help visitors to learn first hand about the experiences of African Americans living in New York and the U.S. throughout the year.

The Great Migration.

Significant Dates.

1910- Start of the First Great Migration

1914- Start of World War I

1918- End of World War I

1929- Start of the Great Depression

1939- End of the Great Depression

Start of World War II

1940- End of the First Great Migration

Start of the Second Great Migration

1945- End of World War II

1954- Brown -vs- Board of Education rules separate is not equal

1963- March on Washington

1964- The Civil Rights Act of 1964: discrimination based on race, color, gender, religion, and national origin are illegal

1965- Malcolm X assassinated

Voting Rights Act: racial discrimination in voting made illegal

1968- Martin Luther King Jr. is assassinated

Civil Rights Act of 1968: prohibits discrimination in sale, rental, and financing of housing

1970- End of the Second Great Migration

Sample objects. The *Migration Series* (1940-1941) by Jacob Lawrence (MoMA, 2017) will be featured in the central space of this section of the CRM. This series is in the MoMA's collection but could be represented digitally if the museum is not willing to loan any of the original paintings.

The novel *Brown Girl Dreaming* by Jacqueline Woodson (2016) will also be featured in the central area of the gallery, with a summary of the story and of Woodson's life, as well as excerpts from the novel. Some particularly relevant quotes include "*Maybe I should go there, too,* my mother says. / *Everyone else,* she says, / *has a new place to be now.* / Everyone else / has gone away. / And now coming back home / isn't really coming back home / at all," (p. 46-47) and "Our feet are beginning to belong / in two different worlds-Greenville / and New York. We don't know how to come / home / and leave / home / behind us," (p. 194-195).

Both of these pieces, *Brown Girl Dreaming* (Woodson, 2016) and the *Migration Series* (MoMA,2017), inject a human element into the room's overview of the Great Migration. Lawrence's images show the struggle and suffering of uprooting a life and family to move far away in hopes of a better life, while Woodson's words describe the feeling of being torn between two places, while not feeling fully home or welcomed in either.

The American Front for Victory is a World War II era propaganda poster from the collection of the Schomburg Center for Research in Black Culture (1940-1945). This poster shows the black Americans working towards the war effort, but any signs of active duty are conspicuously missing. This attempt to both include and exclude African Americans is an excellent example of the the sentiments at the time that would have encouraged black people to begin pushing for civil rights and to move to areas where discrimination was less prominent.

Housing.

Significant Dates.

1838- James Weeks buys the land that will become Weeksville

1943- Stuyvesant Town approved by New York City Board of Estimate

1950- Supreme Court allows Stuy Town ruling to stand

Mid 1950's- Weeksville lost

1962, September- Brooklyn CORE's Operation Clean Sweep in Bedford-Stuyvesant

1968- Civil Rights Act of 1968, include Fair Housing Act: prohibits discrimination in sale, rental, and financing of housing

Weeksville Rediscovered

Sample objects. An extended discussion of the Stuyvesant Town (or Stuy Town) development on the east side of Manhattan will be featured in this section of the museum. Stuy Town was considered a private space (despite the fact that it was tax exempt and required the forced removal of around ten thousand people [Biondi, 2007, p. 18] and the destruction of 739,000 feet of city streets [The New York Times, 1943, p. 23] and was allowed to bar non-white tenants. Documents about the construction and approval of this development will be included in the central area of the gallery, ideally primarily as physical copies, though electronic copies could also be included, The New York Times article *Stuyvesant Town approved by board* from June 4, 1943, advertisements for the development, the relocation plan for the residents who were displaced to build

Stuy Town, the Supreme Court briefing on Stuy Town racist policies, and any other documents that New York City Citizens Housing Planning Council (2018) would be willing to share or loan.

Weeksville will also be highlighted in this section because of its important role as one of the first, all black communities in America. Artifacts including Weeksville newspapers, photos, and maps could be included along with a discussion of how the community thrived around the turn of the 19th century, as a place where black New Yorkers were free from discrimination and prejudice and could create their own society, including doctors, schools, homes, and more (Weeksville Heritage Center, 2017).

Brooklyn CORE's (Congress of Racial Equality) Operation Clean Sweep in Bedford-Stuyvesant in September 1962 illustrates another important civil rights issue related to housing (Taylor, 2011, p. 52-76). For years members of the Bed-Stuy community had complained to officials and the city about the inadequacy and infrequency of garbage pick-up for the neighborhood. This lack of attention led to an excess of trash, including larger items like refrigerators that were hazardous, especially for children, and attracted vermin and disease. Finally, Brooklyn CORE, a non-violent organization that helped organize and fight for civil rights, assisted the community in initiating a leafleting campaign and community cleanup turned protest. Participants first passed out leaflets educating the community on the problem with trash pick up and informing them of the upcoming Operation Clean Sweep, when CORE organizers and anyone else interested in joining would collect the garbage left behind by sanitation workers and unceremoniously deposit it on the steps of Borough Hall, followed by a

protest. CORE and the Bed-Stuy community's actions eventually led to an improvement in services for the community and other underserved areas in the city.

A description of these events will be included in the central part of the Housing section of the CRM. Objects to be exhibited will be a copy of CORE's Operation Clean Sweep leaflet, photos of the events of the day, and copies of letters written by community members to the city and officials, as well as the officials responses.

At the end of the timeline, and possibly sprinkled throughout the years, a map of the racial divisions in the city would be invaluable in expressing the amount of work that has been done and is still left to do on this front.

Education.

Significant Dates.

1787- African Free School founded in New York City

1835- African Free School incorporated into the New York City public school system

1900- New York state rules that segregate schools are legal and fair in *People, ex rel., Cisco v. School Board*

1938- Separate but equal is repealed in New York state

1944- Last segregated school in New York state closes

1954- *Brown v. Board of Education* rules separate is not equal

1958- Little Rock Nine of Harlem boycott Harlem schools

1959- Commission on Integration implements busing program

1964- New York City school boycott

Balaban v. Rubin rules that rezoning to reduce segregation is illegal, Appellate court reverses decision (Kuscera, 2014, p. 20)

1972- Coney Island school ruled to be unconstitutionally segregate by federal court

Sample objects. The New-York Historical Society holds The New York African Free School Collection (Examination Days: The New York African Free School Collection, 2018), an archive of documents created by students in the school. Pages include maps, drawings, lesson plans, art, and more. Several of these documents, or at the very least digital versions of the pages, will be included in the central area of this section of the CRM. These pages show the penmanship, skill, and high level of achievement of the students at the African Free School but also show how European culture, history, and ideals were used as the standard for not just academics but also for beauty and art.

"The Races of Mankind" was a pamphlet created in 1943 by Ruth Benedict and Gene Weltfish which used science and anthropology to dispel and counteract racist ideas and stereotypes (Taylor, 2011, p. 28). This literature was widely disseminated and used by the New York City Teachers' Union (TU) as a companion and support to their intercultural education strategies and theories. As an object in the museum's collection, the pamphlet will serve as an excellent example of the TU's support of civil rights and equality in New York City schools.

Finally, graphs and tables showing data about demographics in New York City schools would be an invaluable resource to have throughout the timeline and gallery

space. These figures, as with the maps in the Housing section, would help to show the cities progress, and lack of progress, in education desegregation and access.

The Present and Future. This space will be largely interactive with introductions to current civil rights issues in New York City (for example redlining and segregation in the city and it's school, the school to prison pipeline, gentrification and the cost of housing) and room for discussion, either electronically or through post-its. Visitors will also be given a space to share issues that currently concern them, both through art, possibly making posters, and writing. Finally, this section will highlight some current civil rights movements such as Black Lives Matter, activists like DeRay Mckesson,and social media campaigns such as #SayHerName and #MeToo. Visitors will be given space to include some ways that they will work to support civil rights and social justice moving forward.

Contemporary Galleries. This space will serve as an important opportunity to continue to support and promote black artists. Upon entering the gallery wall text would discuss the continued underrepresentation of African Americans, and especially African American woman, in museums in New York City and around the world. Temporary exhibits would rotate through the space, highlighting up and coming artists and activists and their work.

Sample Programs

The Civil Rights Museum of New York City would feature a wide range of educational programs, including family, teacher, access, and school programs. The focus in this early exploration of the museum is on programs for school groups.

These sample programs are specifically written for a sixth grade audience, but ultimately the CRM will feature programs of all types and for all ages.

Onsite School Programs.

School programs at the CRM include a discussion of what civil rights are, and an overview of the history of civil rights in New York City, with the option of focusing on one specific cause, through the examination of at least three artifacts, an original text/document, an historical artifact/object, and finally a work of art, including visual art, dance, music, or theater. Examining three different types of original sources allows students to practice interpreting different media while also giving them a range of perspectives on the same topic.

History of Civil Rights in New York City.

1. GOALS/AIMS:

Students will gain a greater understanding of New York's role in the greater Civil Rights Movement and of the trajectory and progression of the movement in the city. Students will also gain experiences using multiple types of primary sources to learn and interpret history.

2. MATERIALS/SPACE:

The lesson will take place in the Civil Rights Museum of New York City and will utilize the gallery spaces and collections. If the museum is particularly busy, Housing and/or Education Sections of the tour can be primarily completed in a classroom space or another section of the museum.

Specific objects to be used include: the timeline in the Early African American History in New York section, photos of segregated school rooms for white and black students, the *Migration Series*, *Brown Girl Dreaming* quotations, photocopied Stuyvesant Town documents, The New-York Historical Society's New York African Free School Collection, and *Brown v. Board* ruling quotations. Educators will also need accordian books for each student or at least two sheets of paper per student plus about ten extras, and pencils for every student. It is always encouraged to bring any other images, documents, or quotations that an educator feels may be relevant or useful.

3. PROCEDURE:

Give an introduction in the lobby of the museum, including the educator's name and the name of the institution. Go over museum etiquette, asking students if they have ever been to a museum, or to this museum in particular, and how they should behave. Guidelines can include: quiet voices, staying with the group, raising hands, not touching objects unless explicitly directed to by the educator, walking and moving carefully through spaces, and limiting or eliminating cell phones use.

Ask students what they know about civil rights and the Civil Rights Movement. Make it clear that this does not have to be about New York, but can be about anywhere. What do they think of when they think of civil rights? What time period? Place? Tell students that this museum's goal is to help them expand the knowledge that they already have, and to help create more connections to the City of New York and the important role it played in civil rights.

Move to the Early African American History section. This will be a time to build background knowledge and to help students become comfortable with the layout of the museum. Direct students attention to the timeline. Ask them to take a few minutes to review the dates, perhaps talking with a partner. What did they notice? Is there anything surprising or anything they already knew? If students didn't already mention them, highlight key dates including: when enslaved people were brought to New York and to the U.S. in general, when the slave trade was outlawed, when enslaved people were freed in New York and in the U.S. at large, when the Civil War began and ended, when the Reconstruction took place, and when the ruling on *Plessy v. Ferguson* took place. Choose at least three dates to discuss, ideally making comparisons between what was happening in New York with what was happening in the greater U.S., though the interests and questions of students can guide your selection of which events you focus on. Spend more time reviewing the progression of these events if students seem to have less pre-existing knowledge.

Finish up in this section with a discussion of *Plessy v. Ferguson*. Ask students how this ruling could have affected people living in areas with more racism and prejudice.

Present images of school rooms for black children and white children to prompt discussion. Ask students what they think people might have done to change or escape these conditions. What might they do? Bring in the Great Migration and tell students that you will move to another section of the museum where you will discuss what some people did to escape this unfair treatment.

Travel to The Great Migration section of the museum. Ask students to take a few minutes to look at the images of Jacob Lawrence's *Migration Series* (1940-1941) (MoMa,2017) and to select one image that they will briefly sketch. Pass out paper and pencils and give the students about five minutes to complete the activity, the time can be shortened or extended depending on the engagement and focus of the students. Bring the group back together and ask them what they learned about the Great Migration from this series. Using a combination of Visual Thinking Strategies, or VTS (VTS: Visual Thinking Strategies, 2017), and more directed questions, ask things like: What did you notice about the paintings? What makes you say that? Did you notice anything new as you were sketching? What were you thinking as you sketched? How do the paintings make you feel? As you discuss the series, bring in additional information about the Great Migration and about Lawrence's experience. Discuss the technical aspects of the Great Migration, the number of people who moved over the time period, as well as the emotional stress and possible relief of moving. This is also a good time to bring in some quotations from *Brown Girl Dreaming* to put words to these feelings, particularly if students have read the book already.

Students should begin to introduce the idea that life in the North, and in New York, was still difficult and that African Americans still frequently dealt with the racism and persecution that they had traveled so far to escape. Tell students that you are going to look at some particular examples of these types of events taking place in New York, beginning with a discussion of housing.

Travel with students to the Housing section of the museum. Begin by discussing what Housing Rights are: the idea that all people are entitled to equal access to, quality, and cost of housing. When discussing the concept of Housing Rights be sure to talk about the definition of this concept, and not to venture into a political discussion about government services and regulations as they are today. Instead, center the discussion on the idea that black people and white people did not have equal access to housing and that the Civil Rights movement strove to change this.

Break students into groups of four or five and explain that they will be given a packet of original documents about an important instance when housing rights for African Americans in New York were tested. Ask students to review the packets as a group and to use the documents to figure out exactly what happened with the apartment complex that is discussed in these papers. Pass out the folders with documents from the planning and building of Stuyvesant Town. The packets will include articles on the approval of the apartments, the supreme court briefing on the case, the relocation plan for the people that the complex displaced, advertisements for the apartments, and excerpts from the original plans for Stuy Town. After five minutes pass out paper and pencils so that students can begin to craft a narrative or take notes about what took

place. At the end of about ten minutes ask students to share what they learned. Begin by having students outline what was said in each document, adding information when needed or correcting any inaccuracies. Finally, ask students to summarize what happened with the Stuy Town complex and ask if they know anything about the apartments now. Add in information about when the apartments were desegregated and the current demographics for the building.

Now lead students to the Education section of the museum. Again, as in the Housing section, discuss what education rights are: the idea that all people are entitled to equal access to, quality of, and cost of education. If students did not mention *Plessy v. Ferguson* during your discussion of housing they will hopefully mention it now and if not, reintroduce the photos used previously of school rooms for black and white students. Tell the group about the creation of the African Free School in 1787 and about its goal to educate black students to be equal to or surpass white students, ultimately improving the situation of all African Americans. Together look at a few images from the New-York Historical Society's New York African Free School Collection. Use VTS and try to direct students to notice that the student work is incredibly Eurocentric. Ask students why this was the case. Some accurate responses could be, but are not limited to: that this was the prevailing and valued culture in America at the time (and that it still is today); that while founders, teacher, etc. at the school wanted their students to succeed, they also wanted them to be safe which they often believed meant assimilation and subservience; that black and white people were involved in the founding and running of the school and that prejudice certainly played a role in the conflicting ideologies shown in student work.

Explain that there is no clear answer to excuse the inconsistencies in the documents and information about the school, and that opposing philosophies and current events of the time led to a very complicated, confusing, and ambivalent curriculum and school community.

Next ask students if they have heard of the *Brown v. Board of Education* Supreme Court case of 1954. If no one can summarize the case tell them that it counteracted *Plessy v. Ferguson* and ask students to guess again what it might have been: that the ruling found that separate could not be equal. Read an excerpt from the ruling. Tell students that the New York schools were integrated before this ruling, that the African Free School was incorporated into the greater public school system in 1835. Present the idea that even after the *Brown v. Board* ruling, education continued to be a complicated issue, as it was throughout the history of the African Free School. Give students about a minute to look at the timeline to see what education issues continued in New York and America after the ruling.

Lead students to the final section of the museum, The Present and the Future. Pass out paper and pencils. Tell students that they will be able to explore this space on their own and see what civil rights issues continue to be relevant today. Ask students to create their own protest poster, image, or document about an issue that they are personally interested in. Have several students share their work as a wrap up of the tour.

4. FOLLOW THROUGH:

Teachers could expand on the work done and knowledge gained in the museum by going into more depth on particular topics in the classroom or giving students opportunities to do their own research projects or papers on topics that particularly interest them.

5. EVALUATION:

Were students engaged throughout the program? Were they able to answer questions? Did they ask questions? At the end of the program did students mention any notable takeaways? What posters, images, or documents did they create in the final stop of the tour? How did these final pieces show insight or knowledge about topics discussed during the tour?

6. RELEVANT STANDARDS:

Common Core History/Social Studies Standards:

CCSS.ELA-LITERACY.RH.6-8.1: Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-LITERACY.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts

(National Governors Association Center for Best Practices, & Council of Chief State School Officers, 2010).

Engage NY Social Studies Framework- Grade 6 Social Studies Practices:

A. Gathering, Interpreting and Using Evidence

1. Develop and frame questions about topics related to historical events occurring in the Eastern Hemisphere that can be answered by gathering, interpreting, and using evidence.
2. Identify, effectively select, and analyze different forms of evidence used to make meaning in social studies (including primary and secondary sources such as art and photographs, artifacts, oral histories, maps, and graphs).
3. Identify evidence and explain content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and potential audience.
4. Describe the arguments of others.
5. Identify implicit ideas and draw inferences, with support.
6. Recognize arguments on specific social studies topics and identify evidence to support the arguments. Examine arguments related to a specific social studies topic from multiple perspectives. (The State Education Department, The University of the State of New York, 2016, p. 79.)

Housing and Civil Rights in New York City.

1. GOALS/AIMS:

Students will gain a greater understanding of New York's role in the greater Civil Rights Movement and of the trajectory and progression of the fight for equality in housing in the city. Students will also gain experience using multiple types of primary sources to learn and interpret history.

2. MATERIALS/SPACE:

The lesson will take place in the Civil Rights Museum of New York City and will utilize the gallery spaces and collections. If the museum is particularly busy, hands on, workshop components of the tour can be primarily completed in a classroom space or another section of the museum.

Specific objects to be used include: the timeline in the Early African American History in New York section, photos of segregated school rooms, the *Migration Series*, *Brown Girl Dreaming* quotations, photocopied Stuyvesant Town documents, and a reproduction of the leaflets created by Brooklyn CORE for Operation Clean Sweep. Educators will also need accordian books for each student or at least two sheets of paper per student plus about ten extras, and pencils for every student. It is always encouraged to bring any other images, documents, or quotations that an educator feels may be relevant or useful.

3. PROCEDURE:

Give an introduction in the lobby of the museum, including the educator's name and the name of the institution. Go over museum etiquette, asking students if they have

ever been to a museum, or to this museum in particular, and how they should behave. Guidelines can include: quiet voices, staying with the group, raising hands, not touching objects unless explicitly directed to by the educator, walking and moving carefully through spaces, and limiting or eliminating cell phones use.

Ask students what they know about civil rights and the Civil Rights Movement. Make it clear that this does not have to be about New York, but can be about anywhere. What do they think of when they think of civil rights? What time period? Place? Tell students that this museum's goal is to help them expand the knowledge that they already have, and to help create more connections to the City of New York and the important role it played in civil rights. Add that today, on the tour, you will especially be focused on housing and the struggle for equal access to high quality homes for all Americans.

Move to the Early African American History section. This will be a time to build background knowledge and to help students become comfortable with the layout of the museum. Direct students attention to the timeline. Ask them to take a few minutes to review the dates, perhaps talking with a partner. What did they notice? Is there anything surprising or anything they already knew? If students didn't already mention them, highlight key dates including: when enslaved people were brought to New York and to the U.S. in general, when the slave trade was outlawed, when enslaved people were freed in New York and in the U.S. at large, when the Civil War began and ended, when the Reconstruction took place, and when the ruling on *Plessy v. Ferguson* took place. Choose at least three dates to discuss, ideally making comparisons between what was happening in New York with what was happening in the greater U.S., though the

interests and questions of students can guide your selection of which events you focus on. Spend more time reviewing the progression of these events if students seem to have less pre-existing knowledge.

Finish up in this section with a discussion of *Plessy v. Ferguson*. Ask students how this ruling could have affected people living in areas with more racism and prejudice. Present images of school rooms for black children and white children to prompt discussion. Ask students what they think people might have done to change or escape these conditions. What might they, the students, do if they were in this situation? Bring in the Great Migration and tell students that you will move to another section of the museum where you will discuss what some people did to escape this unfair treatment.

Travel to The Great Migration section of the museum. Ask students to take a few minutes to look at the images of Jacob Lawrence's *Migration Series* (1940-1941) (MoMA, 2017) and to select one image that they will briefly sketch. Pass out paper and pencils and give the students about five minutes to complete the activity, the time can be shortened or extended depending on the engagement and focus of the students. Bring the group back together and ask them what they learned about the Great Migration from this series. Using a combination of Visual Thinking Strategies, or VTS (VTS: Visual Thinking Strategies, 2017), and more directed questions, ask things like: What did you notice about the paintings? What makes you say that? Did you notice anything new as you were sketching? What were you thinking as you sketched? How do the paintings make you feel? As you discuss the series, bring in additional information about the Great Migration and about Lawrence's experience. Discuss the technical aspects of the Great

Migration, the number of people who moved over the time period, as well as the emotional stress and possible relief of moving. This is also a good time to bring in some quotations from *Brown Girl Dreaming* to better articulate these feelings, particularly if students have read the book already.

Students should begin to introduce the idea that life in the North, and in New York, was still difficult and that African Americans still frequently dealt with the racism and persecution that they had traveled so far to escape. Tell students that you are going to move on and focus on housing, which was one particular aspect of life that the migrants of the Great Migration had hoped to see improve when they moved to New York.

Travel with students to the Housing section of the museum. Begin by discussing what Housing Rights are: the idea that all people are entitled to equal access to, quality, and cost of housing. When discussing the concept of Housing Rights be sure to talk about the definition of this concept, and not to venture into a political discussion about government services and regulations as they are today. Instead, center the discussion on the idea that black people and white people did not have equal access to housing and that the Civil Rights movement strove to change this.

Break students into groups of four or five and explain that they will be given a packet of original documents about an important instance when housing rights for African Americans in New York were tested. Ask students to review the packets as a group and to use the documents to figure out exactly what happened with the apartment complex that is discussed in these papers. Pass out the folders with documents from the

planning and building of Stuyvesant Town. The packets will include articles on the approval of the apartments, the supreme court briefing on the case, the relocation plan for the people that the complex displaced, advertisements for the apartments, and excerpts from the original plans for Stuy Town. After five minutes pass out paper and pencils so that students can begin to craft a narrative or take notes about what took place. At the end of about ten minutes ask students to share what they learned. Begin by having students outline what was said in each document, adding information when needed or correcting any inaccuracies. Finally, ask students to summarize what happened with the Stuy Town complex and ask if they know anything about the apartments now. Add in information about when the apartments were desegregated and the current demographics for the building.

Have students organize and place the Stuy Town materials back into their folders, but do not collect them, and begin to pass out copies of the Brooklyn CORE Operation Clean Sweep leaflets. Tell students that these leaflets were from a campaign that worked to fight against unfair policies in the city and ask what more they can tell or learn by looking at the leaflets. Through a combination of student observations and your own insertion of information, explain the issue with garbage collection in Bed Stuy in the 50's and 60's and initiative that Brooklyn CORE and the community took to improve the situation. Show students photos of the Operation and read a few excerpts from letters written by community members.

Pass out additional paper and ask students to plan a movement or make their own pamphlet or posters counteracting what took place at Stuy Town. This may be done

individually or in groups. While students work circulate, ask students questions, and answer any questions that arise. After 10 or 15 minutes ask a few students to share and explain their work.

Lead students to the final section of the museum, The Present and the Future. Pass out paper and pencils. Tell students that they will be able to explore this space on their own and see what civil rights issues continue to be relevant today. Ask students to think about how they might change their own work, pamphlet, poster, or campaign after looking at more examples of modern civil rights activism. Have several students share their ideas as a wrap up of the tour.

4. FOLLOW THROUGH:

Teachers could expand on the work done and knowledge gained in the museum by going into more depth on different events in the classroom or giving students opportunities to do their own research projects or papers on topics that particularly interest them. Teachers could also take students on another field trip with a focus on housing, for example Weeksville Heritage Center or the Lower East Side Tenement Museum.

5. EVALUATION:

Were students engaged throughout the program? Were they able to answer questions? Did they ask questions? At the end of the program did students mention any notable takeaways? What posters, images, or documents did they create in the housing

section of the tour? How did these final pieces show insight or knowledge about topics discussed during the tour?

6. RELEVANT STANDARDS:

Common Core History/Social Studies Standards:

CCSS.ELA-LITERACY.RH.6-8.1: Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-LITERACY.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts (National Governors Association Center for Best Practices, & Council of Chief State School Officers, 2010).

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3. Identify evidence and explain content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and potential audience.
4. Describe the arguments of others.
5. Identify implicit ideas and draw inferences, with support.
6. Recognize arguments on specific social studies topics and identify evidence to support the arguments. Examine arguments related to a specific social studies topic from multiple perspectives. (The State Education Department, The University of the State of New York, 2016, p. 79.)

Education and Civil Rights in New York City

1. GOALS/AIMS:

Students will gain a greater understanding of New York's role in the greater Civil Rights Movement and of the trajectory and progression of the fight for equality in education in the city. Students will also practice using multiple types of primary sources to learn about and interpret history.

2. MATERIALS/SPACE:

The lesson will take place in the Civil Rights Museum of New York City and will utilize the gallery spaces and collections. If the museum is particularly busy, hands on,

workshop components of the tour can be primarily completed in a classroom space or another section of the museum.

Specific objects to be used include: the timeline in the Early African American History in New York section, photos of segregated school rooms for white and black students, the *Migration Series*, *Brown Girl Dreaming* quotations, The New-York Historical Society's New York African Free School Collection, *Brown v. Board* ruling quotations, and graphs on education demographics. Educators will also need accordian books for each student or at least two sheets of paper per student plus about ten extras, and pencils for every student. It is always encouraged to bring any other images, documents, or quotations that an educator feels may be relevant or useful.

3. PROCEDURE:

Give an introduction in the lobby of the museum, including the educator's name and the name of the institution. Go over museum etiquette, asking students if they have ever been to a museum, or to this museum in particular, and how they should behave. Guidelines can include: quiet voices, staying with the group, raising hands, not touching objects unless explicitly directed to by the educator, walking and moving carefully through spaces, and limiting or eliminating cell phones use.

Ask students what they know about civil rights and the Civil Rights Movement. Make it clear that this does not have to be about New York, but can be about anywhere. What do they think of when they think of civil rights? What time period? Place? Tell students that this museum's goal is to help them expand the knowledge that they already

have, and to help create more connections to the City of New York and the important role it played in civil rights. Add that today, on the tour, you will especially be focused on education and the struggle for equal, high quality education for all Americans.

Move to the Early African American History section. This will be a time to build background knowledge and to help students become comfortable with the layout of the museum. Direct students attention to the timeline. Ask them to take a few minutes to review the dates, perhaps talking with a partner. What did they notice? Is there anything surprising or anything they already knew? If students didn't already mention them, highlight key dates including: when enslaved people were brought to New York and to the U.S. in general, when the slave trade was outlawed, when enslaved people were freed in New York and in the U.S. at large, when the Civil War began and ended, when the Reconstruction took place, and when the ruling on *Plessy v. Ferguson* took place. Choose at least three dates to discuss, ideally making comparisons between what was happening in New York with what was happening in the greater U.S., though the interests and questions of students can guide your selection of which events you focus on. Spend more time reviewing the progression of these events if students seem to have less pre-existing knowledge.

Finish up in this section with a discussion of *Plessy v. Ferguson*. Ask students how this ruling could have affected people living in areas with more racism and prejudice. Present images of school rooms for black children and white children to prompt discussion. Ask students what they think people might have done to change or escape these conditions. What might they, the students, do if they were in this situation? Bring

in the Great Migration and tell students that you will move to another section of the museum where you will discuss what some people did to escape this unfair treatment.

Travel to The Great Migration section of the museum. Ask students to take a few minutes to look at the images of Jacob Lawrence's *Migration Series* (1940-1941) (MoMA, 2017) and to select one image that they will briefly sketch. Pass out paper and pencils and give the students about five minutes to complete the activity, the time can be shortened or extended depending on the engagement and focus of the students. Bring the group back together and ask them what they learned about the Great Migration from this series. Using a combination of Visual Thinking Strategies, or VTS (VTS: Visual Thinking Strategies, 2017), and more directed questions, ask things like: What did you notice about the paintings? What makes you say that? Did you notice anything new as you were sketching? What were you thinking as you sketched? How do the paintings make you feel? As you discuss the series, bring in additional information about the Great Migration and about Lawrence's experience. Discuss the technical aspects of the Great Migration, the number of people who moved over the time period, as well as the emotional stress and possible relief of moving. This is also a good time to bring in some quotations from *Brown Girl Dreaming* to better articulate these feelings, particularly if students have read the book already.

Students should begin to introduce the idea that life in the North, and in New York, was still difficult and that African Americans still frequently dealt with the racism and persecution that they had traveled so far to escape. Tell students that you are going to move on and focus on education, which was one particular aspect of life that the

migrants of the Great Migration had hoped to see improve when they moved to New York.

Now lead students to the Education section of the museum. Begin by discussing what education rights are: the idea that all people are entitled to equal access to, quality of, and cost of education. When discussing the concept of Education Rights be sure to talk about the definition of this concept, and not to venture into a political discussion about government services and regulations as they are today. Instead, center the discussion on the idea that black people and white people did not have equal access to equal quality education and that the Civil Rights movement strove to change this. Students should mention *Plessy v. Ferguson* and if not, reintroduce the photos used previously of school rooms for black and white students.

Tell the group about the creation of the African Free School in 1787 and about its goal to educate black students to be equal to or surpass white students, ultimately improving the situation of all African Americans. Together look at a few images from the New-York Historical Society's New York African Free School Collection. Use VTS and try to direct students to notice that the student work is incredibly Eurocentric. Ask students why this was the case. Some accurate responses could be, but are not limited to: that this was the prevailing and valued culture in America at the time (and that it still is today); that while founders, teachers, etc. at the school wanted their students to succeed, they also wanted them to be safe which they often believed meant assimilation and subservience; that black and white people were involved in the founding and running of the school and that prejudice certainly played a role in the conflicting ideologies shown

in student work. Explain that there is no clear answer to excuse the inconsistencies in the documents and information about the school, and that opposing philosophies and current events of the time led to a very complicated, confusing, and ambivalent curriculum and school community.

Next ask students if they have heard of the *Brown v. Board of Education* Supreme Court case of 1954. If no one can summarize the case tell them that it counteracted *Plessy v. Ferguson* and ask students to guess again what it might have been: that the ruling found that separate could not be equal. Read an excerpt from the ruling. Tell students that the New York schools were integrated before this ruling, that the African Free School was incorporated into the greater public school system in 1835. Present the idea that even after the *Brown v. Board* ruling, education continued to be a complicated issue, as it was throughout the history of the African Free School. Give students about a minute to look at the timeline to see what education issues continued in New York and America after the ruling.

After several minutes of looking at the timeline, ask students if they noticed anything that they would like to share. As they bring up certain events make sure to clarify exactly what happened during that incident or moment in time. Students should offer up a number of dates throughout a fairly large range of time. Introduce the idea that the fight for equal and integrated education for all has had a long history and that continues to be an issue today. Put students into groups of about four or five and give each group a table showing the demographics of New York's schools at a certain time. Give each group several minutes, about five maximum, to review these tables and come

up with some conclusions. Chronologically, ask students to share what they learned from their charts. Finally, ask students what conclusions they can make about the history and present state of education in New York.

Lead students to the final section of the museum, The Present and the Future. Pass out paper and pencils. Tell students that they will be able to explore this space on their own and see what civil rights issues continue to be relevant today. Ask students to create their own protest poster, image, or document about an issue that they are personally interested in. Have several students share their work as a wrap up of the tour.

4. FOLLOW THROUGH:

Teachers could expand on the work done and knowledge gained in the museum by going into more depth on different events in the classroom or giving students opportunities to do their own research projects or papers on topics that particularly interest them.

5. EVALUATION:

Were students engaged throughout the program? Were they able to answer questions? Did they ask questions? At the end of the program did students mention any notable takeaways? What posters, images, or documents did they create in the final stop of the tour? How did these final pieces show insight or knowledge about topics discussed during the tour?

6. RELEVANT STANDARDS:

Common Core History/Social Studies Standards:

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6. Recognize arguments on specific social studies topics and identify evidence to support the arguments. Examine arguments related to a specific social studies topic from multiple perspectives. (The State Education Department, The University of the State of New York, 2016, p. 79.)

Offsite School Programs.

These trips could be stand alone visits, but their impact would be especially strong in conjunction with a visit to the CRM. Suggested additional visits include Weeksville Heritage Center, the Lower East Side Tenement Museum, Brooklyn Historical Society, New-York Historical Society, City of the Museum of New York, Harlem Studio Museum, Jazz Museum, Brooklyn Museum, Riverside Church, the African Burial Ground National Monument, and the Schomburg Center for Research in Black Culture. Each of these sites has a strong connection to the civil rights and the mission of the Civil Rights Museum of New York City and could help to strengthen and cement the knowledge gained from a trip to the CRM. Many of these cultural institutions also often put up temporary exhibits that might be particularly relevant something discussed in the Civil Rights Museum or during classroom time.

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